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NEWS



LETTER

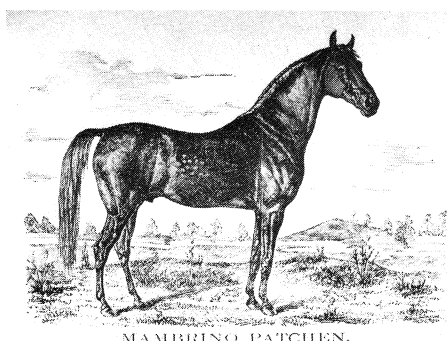
A Research Center for Turf and Field Sports,
their History and Social Significance

Middleburg, Virginia 22117

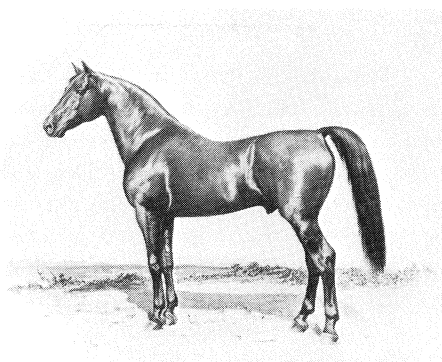
June 1985

Judith Ozment, Librarian

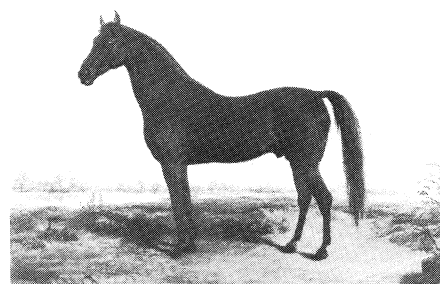
No. 20



Engraved portrait of Mambrino Patchen used by his owner, Dr. Levi Herr, to illustrate the 1875 Forest Park Stud Farm Catalogue.



Schreiber's 1873 photograph of Mambrino Patchen.



Edward Troye's 1867 portrait of Mambrino Patchen.

Early Equine Photography

Judith Ozment

From cave drawings to paintings, artists have used a steady progression of media to record their world and for artistic expression. The photograph is but the latest of these tools. It has been said that photography will be the art of the twenty-first century. Considering that the technology is less than 150 years old, those responsible for bringing this form to its present state of art deserve a place along with the other known and unknown artists throughout history.

Photographs are invaluable to historians and researchers for their visual record which can be used for observation and comparison. This is specially true for the student of turf history and horse

breeding. The National Sporting Library's recent acquisitions provide a basis for this type of study. *Schreiber and Sons Portraits of Noted Horses of America*, published in Philadelphia in 1873 is the first book of its kind. Other recent additions to the NSL collection of graphic arts with notes, used for his five volume publication (c.1929) *Thoroughbred Sires Vol. I & II* and *Famous Mares in America, Vol. I, II & III*.

The world's first form of photography was named after its inventor, a Frenchman, Louis Mande Daguerre, who in 1839 announced the discovery of an amazing process. Actually Daguerre did

not take the first photograph, this had been accomplished seventeen years previously, but he developed the permanent photographic image. With the daguerrotype the age of photography had begun. The year 1840 is used as a historical benchmark, for no one can tell exactly what anything looked like before that date.

In the next few years an important series of new discoveries advanced the technology allowing the photographer to work outdoors instead of in a studio, while cameras that could be hand held instead of mounted on a tripod gave the photographer freedom of movement.

Franz George Schreiber was a pi-

oneer photographer who in his later years devoted himself to the photography of domestic animals. The NSL is most fortunate to have acquired a copy of this rare example of equine photography.

Schreiber photographed the trotters and Thoroughbreds whose names live on and whose bloodlines are prominent in the leading sires and race horses of today. Hambletonian, foundation sire of the Standard Breed, whose career stands as the classic example in the history of the trotting horse with lifetime estimated earnings of \$200,000 in 1870 dollars; Hambletonian's son George Wilkes 2:22, champion trotter and sire of champions; Goldsmith Maid 2:14, who seven times lowered the world's trotting record and won more races, more heats and more money than any other harness performer; Belmont, basic in California breeding operations; Almont; Thorndale 2:22¼; Ericsson 2:30½; Mambrino Patchen; Lady Thorne 2:18¼, holder of the world's record for mares in 1867; Ethan Allen 2:25½; Blackwood; and Flora Temple 2:19¾, winner of 95 races during her career.

Schreiber was equally successful in searching out and photographing noted Thoroughbreds. He photographed Lexington, described by John Hervey in *Racing in America 1665-1865* as being "the most illustrious, the most historically significant, and, in his influence as a progenitor, the most potent and far-reaching of American Thoroughbreds". Other Thoroughbreds included in the volume are Imported Leamington; Planet; Longfellow; Enquirer; Imported Australian, founder of one of America's three dominant male lines; and two of Lexington's famous get, Asteroid and Idlewild.

The son of a high official in German court circles, Schreiber learned the printing trade, receiving at age 23 an appointment to the printing department of the Russian Academy of Science in St. Petersburg. While in Russia he decided to emigrate to America and arrived in Philadelphia in 1834. He continued in the printing business and published a German newspaper, *Die Alte und Neue Welt* (The Old and New World). He was persuaded to sell the newspaper and entered into partnership with Frederick and William Langeheim in the manufacture of cam-

eras. A silent partner in the firm, he was credited with contributing many of the important steps in the evolution of photography.

Schreiber's primary interest was in experimenting with the taking of pictures — over and over again until achieving the desired results. His four sons served as models until, according to *The Press*, December 26, 1888 in an article titled, *A Pioneer Photographer*, "their bright eyes grew dazed from looking into the camera and their little limbs grew numb from maintaining a monotonous position." As the quality of the pictures improved the firm opened an establishment, known as a "picture store", achieving their first success with a daguerreograph of Niagara Falls.

The other partners withdrew from the firm and Schreiber continued the business, with the help of his now grown sons, under the name of Schreiber and Sons. Becoming tired of human subjects, he abandoned this branch and devoted himself to the photography of domestic animals. During this period he took pictures of almost every noted horse and herd of cattle between the Gulf of Mexico and upper Canada, along with photographs of dogs and fancy fowls. His *Studies From Nature* ranks among the finest photographs in the world.

An unfortunate side effect of the availability and affordability of photographs was the decline of portrait painters. Only the wealthy could afford to have portraits painted of their families and of their favorite horses. Now, horses as well as people could be captured, in the words of early photographers, "positively true to nature", relatively inexpensively.

Edward Troye, the 19th century animal portrait painter who portrayed over 200 of this country's noted horses, gave up equestrian portraiture in 1872. In his obituary of 1874, Keene Richards spoke of Troye, "The Master of a school which he had made himself, and which seemed destined to die with him, for the tricks in the trade of the Photographer have already encroached upon his work."

Edward Muybridge is the photographer credited with the ability to capture motion. The NSL reprint of his pioneer work, *Animals in Motion*, first published 1887 in Philadelphia, is an example of not

only the early photographer's art but the use of photography for scientific analysis.

In 1872 Muybridge was hired by Leeland Stanford, a wealthy former governor of California, to help Stanford win a bet. Stanford owned a string of race horses, including a famous trotter named Occident. He had bet a friend, Frederick McCrellich, \$25,000 that while a horse was in full stride it had all four feet off the ground. Since this couldn't be detected by the naked eye, it had been assumed that horses, even in full stride, always had at least one foot on the ground.

In order to prove Stanford's contention, Muybridge used a fast shutter that he had invented and covered the background of the running track with white sheets in order to give extra light. Then using a single camera, he took a series of pictures of Occident racing down the track. The wet plate process that Muybridge used was too slow to give proof, but there was enough indication for Muybridge to continue his work. In 1878 he tried again, using twelve cameras for the event. Each had a shutter triggered by a string or rubber band. Twelve thin black threads were stretched across the track so that they would strike the racing mare, Sallie Gardner, across the breast as she raced by, releasing the shutter. The results were everything that Stanford and Muybridge had hoped for. They proved beyond doubt that when a horse is in full gallop all four feet are bunched under its belly, completely off the ground.

Artists all over the world were influenced by Muybridge's series, *The Horse in Motion*. Frederic Remington and Charles Russell, two famous painters of life in the West, changed the whole way they painted horses after viewing Muybridge's photographs. The general public though was less ready to accept the proof and traditionalists maintained for years that the camera did in fact lie, that horses truly ran in the "rocking horse" style as portrayed by the sporting artists.

Leonard Stansfield Sutcliffe, born in England, came to America in 1907 and for a time served with the footguards of Canada's governor general. In 1924 he began his career as a photographer of horses and was internationally recognized in his profession within a few years. When the celebrated English racing pho-

ographer F. H. Rouch came to Lexington, Kentucky in 1922 on commission from some local racehorse owners, Sutcliffe was becoming established. When Rouch saw his work he said, "what do you need of me here in Kentucky when you have Sutcliffe?" This was a remarkable tribute from one artist to another and had a great deal to do with assuring Sutcliffe's success.

The Thoroughbred Record, July 10, 1937 said of Sutcliffe, "he won for himself an unique place in the horse world of America through his work with the camera as he made come alive the names in the Stud Books, racing calendars and turf press. By his skill he caught and fixed the individually and the conformation of the great performers, sires and dams." His famous photograph of Man o' War is considered the best ever taken of "Big Red".

In 1934, Sutcliffe wrote to Neil Newman, contributor to *The Thorough-*

bred Record under the pseudonym "Roamer" and author of *Famous Horses of the American Turf Vol. I, II & III*, published by The Derrydale Press 1931-1933, "offering my most valuable and cherished possession, my collection of Thoroughbred Sires bound in leather, two to a page for a total of 200 for \$100. I think every breeder and every horse lover should purchase this book. I am sorry to say that apart from the publicity obtained through the issuance of the two catalogues I am terribly disappointed at the infinitesimal demand for the the pictures. . .insufficient to pay for the cost of printing to say nothing of my time."

In his letter to Newman, Sutcliffe recalls that he photographed 210 sires and that it was never necessary for him to refer to the name of any horse, he recognized each one instantly, a great help when writing the names on the backs of the pictures. He explains his skill in pre-

senting the horse to the best advantage, "when you come across a horse with the mane showing you may rest assured that there is a good reason for his being photographed in that manner. He has either an unsightly eye on the near side or his mane naturally grows on the near side."

The Sutcliffe albums, containing life photos of well known Thoroughbreds were considered masterpieces in their field. These photographs with his hand written pedigrees of the horses pictured; the three volumes of early British horse photographs, "Types of Modern Shires" compiled by Gilbert H. Parsons in 1907 and the 1910 two volume "Stallions" by Clarence Hailey; the Schreiber and the Muybridge represent one phase of man's effort to capture the faithful likeness of the horse, to present it in an authentic and attractive manner. Their works are documents which also bear the stamp of the artist.

Somerville and Beckford In 1796

Richard Hooper

In 1796 there appeared a separate edition of two sporting classics, *The Chace* by William Somerville and *Thoughts On Hunting** by Peter Beckford. It is one of the curiosities of chance that one of the most notable editions of each of these works should appear in the same year, and quite independently of each other.

The Chace first appeared in 1735, and had been issued in at least eight editions by the year 1796, when William Bulmer of the Shakespeare Press published a very handsome version. Bulmer had established his press in 1786, in London, to print a magnificent "national edition" of the works of William Shakespeare, with the large nine volume Boydell Shakespeare as the result. The goals of Bulmer and his associates were so demanding one of them stated that "it was found necessary to establish a printing house on purpose to print the work; a foundry to cast the types; and even a manufactory to make the ink." During the 15 years that it took to produce the Boydell

Shakespeare, Bulmer published other notable books. In 1795 he printed and published *The Poems of Goldsmith and Parnell*. it was illustrated with wood-engravings by the Bewick brothers, Thomas and John, and is generally considered the first beautifully printed book to be embellished with their work. In praising the components of his product, the paper and the type, Bulmer also mentioned the precise wood-engravings of the Bewicks stating, "it seems almost impossible that such delicate effects could be obtained from blocks of wood." Others did think it impossible and King George III had to be shown the engraved blocks to be convinced.

The next year, 1796, Bulmer printed and published *The Chace* by William Somerville. It was a companion to the *Goldsmith and Parnell* with the same large quarto format and exacting standards of book making. The illustrations by the Bewicks consisted of 13 wood-engravings. The work is divided into four "books" or sections. Each book is intro-

duced by a wood-engraved sporting vignette centered on an otherwise blank page, and is followed by a page entitled "The Argument" (a synopsis of that section). The text, which follows The Argument, is illustrated with head and tail pieces. Each book repeats this progression making a very pleasant rhythm. The title page is decorated with its own additional wood-engraving. Bulmer had known the Bewicks since the brothers' childhood and they were close friends. In the preface, which appeared under the heading "To the Patrons of Fine Printing," Bulmer justifiably compliments the illustrations and "has the painful task of announcing the death of my early acquaintance and friend, the younger (John) Bewick" and his illustrations are "therefore literally to be considered as the last efforts of this ingenious and much to be lamented artist."

William Martin, who designed the type, probably learned his trade at the type foundry of the famous John Baskerville, where Martin's brother was fore-

man. Baskerville, printer and type designer, was active during the third quarter of the 18th century and his widely spaced, open letters had gained a certain fashionability. His type, however, has been criticized as being somewhat too delicate. When Martin cut his types for Bulmer, he maintained the Baskerville openness of letter form, but gave them a bit more substance, which resulted in a design which feels more modern and suitable to the illustrations.

Peter Beckford's *Thoughts On Hunting* came out in its first edition in 1781, without the author's name. Responding to a severe critic Beckford brought forth a second edition the next year with his name on the title page and with footnotes.

The next notable edition appeared in 1796, while Beckford was in Italy. The publishers, Vernor and Hood (Hood being Thomas Hood, father of the poet of the same name who authored "The Epiping Hunt"), slightly altered the title to *Thoughts Upon Hare and Fox Hunting*, and added a series of fine engravings of hunting scenes and kennels. Indeed, this edition is often referred to as the first illustrated edition. They also included a curious "advertisement" (introduction) which stated their motives for publishing the edition. Apparently the work was in short supply and Vernor and Hood undertook their project "in consequence of repeated solicitations from gentlemen in almost every corner of the kingdom, accompanied with well grounded assurances from many of them, that it would by no means be disagreeable to Mr. Beckford." Expounding on this latter consideration they further stated, "On the whole, they trust, that without giving any offense to the ingenuous author (the idea of which would be painful to them) they have contributed not a little to the gratification of every admirer of the cheerful and manly amusements of the field."

Beckford was offended. He had maintained the rights to this book (for a period of 21 years) by not selling it to a printer/publisher. In essence he had had it privately printed. He sued and an account of the legal proceedings is given in the May, 1798, issue of the "Sporting Magazine". The defendant argued that Beckford had forfeited his rights by printing his first edition anonymously and not en-



Bewick woodcut from title page of Somervile's *The Chase* 1796.

tering it at Stationers' Hall. These arguments proved insufficient and Beckford won his case. The settlement is unclear. It seems possible, though, that Beckford may have received the setting of type of this edition, because in 1798 another edition from this setting appeared with but slight differences. The title page was completely reset and the title returned to the original *Thought On Hunting*. The running titles, however, at the top of each page remained "Thoughts Upon Hunting". The reset title page also states that this edition is "Sold by D. Bremner, successor to Mr. Elmsby, in the Strand". It was Mr. Elmsby who, as agent, had sold the first edition of *Thoughts On Hunting* for Peter Beckford.

Wandering away from the unifying date of 1796, but not leaving the spirit of that year's edition behind, we again meet Vernor and Hood in 1810. In that year Albion Press issued a *Thoughts On Hunting* which was "printed for James Cundee; and Vernor, Hood and Sharpe". It is a handsome edition and noteworthy as a case of mistaken identity. The authorship is credited to William, not Peter, Beckford. William was Peter's illustrious cousin, one of England's wealthiest men, and author of the novel *Vathek, An Arabian Tale*. Was this merely an innocent mistake: an error of editing not discovered in proof reading? That is possible, but it seems extraordinary to confuse two

such famous men. It would be at least an embarrassment to Peter for his work to appear with the name of his cousin, who by today's standards would be a celebrity super star. In addition, some years prior, William has a very well known affair with Peter's wife. It is possible, then, that this misprint was intended as an insult and method to achieve some small revenge for the suit that Peter had brought against the pirated edition of 1796. But, before we pass judgement on the consortium of Cundee, Vernor, Hood and Sharpe at the Albion Press, we must consider an additional piece of evidence: This same group, at the same press, in the same year (1810) printed *Thoughts On Fox and Hare Hunting*. This time the author was Peter Beckford.

Modern taste has thought highly enough of these two 1796 editions to reprint them in somewhat facsimile editions in this century. *The Chase* was reprinted in 1929 by Doubleday, Doran & Co. in a limited edition of 375 copies. This edition has an introduction by A. Henry Higginson and, to balance out the additional text and decorate the colophon, six additional engravings by Thomas Bewick. Other than that it is a very accurate facsimile with but a few slight typographical changes from the 1796 edition. In 1931 Jonathan Cape of London published an edition based upon the 1796 *Thoughts Upon Hare and Fox Hunting*. Although

not a typographical facsimile, it follows the text and general structure of that edition. It also reproduces 16 of the engraved plates, which are very attractively colored. It is no accident that these two reprints are among the handsomest of the modern editions of these two classics.

*NSL Newsletter
June 1976.

A SOCIABLE.		89
PRICE.		
This differing from the common sort of carriages, a first charge cannot be collected from the tables in this volume, but a reference to the separate parts, which are stated in the other, will prove the value to be as here stated.		
Body. Three tub-bottom shape chaise bodies	£. s. d.	19 10 0
A sword-cane back		1 10 0
Three drop-seats		1 2 0
The lining for the three cane bodies of second cloth, and plain trimmings		10 0 0
A square fixed head		10 0 0
A jointed umbrella		2 2 0
Two middle-sized knee-boots		4 0 0
Double sliding steps to fold		3 0 0
Two oil-cloths for the bottom		0 15 0
Painting and picking out three cane bodies		3 16 0
Japanning a sword-cane		0 7 6
Carriage. A crane-neck large phaeton carriage		33 10 0
A set of straked wheels, tens and twelves		6 5 0
A pair of plain blocks		1 10 0
A pair of large spring-blocks		1 1 0
A pair of main braces, four feet long, each 2½ inches wide, with plated half buckles		1 0 6
A pair of check braces		0 6 0
The painting of the carriage plain		1 15 0
	£.	101 10 0
Cane bodies are usually lined on the top rails only, and then but one-third of the price stated for linings can be charged.		
S E C T.		

A Sociable Price from Felton's *Treatise*. . .

Duplicate Book List Available

Friends of NSL who are interested in acquiring sporting books for their own library are encouraged to request a copy of the library's list of duplicate books available for sale. In this way, Friends can add to their collection while supporting the NSL. The sale is handled through mail-in bids, with the book going to the person submitting the highest bid.

A Treatise On Carriages and Harness

Edward Johnson

The National Sporting Library's recently acquired three volume copy of William Felton's *A Treatise on Carriages and Harness* is the rare third edition printed by Albion Press, London in 1805. This edition contains an appendix of 73 pages and seven plates not found in the earlier editions, describing the changes in carriage building since the first publication in 1796. Felton's book is the first English book written to cover all aspects of carriages and carriage building.

The Rittenhouse, *Carriage Hundred* — *A Bibliography on Horse Drawn Transportation*, 1961, states, "Treatise. . . is one of the most sought works on carriage construction and a cornerstone of any collection."

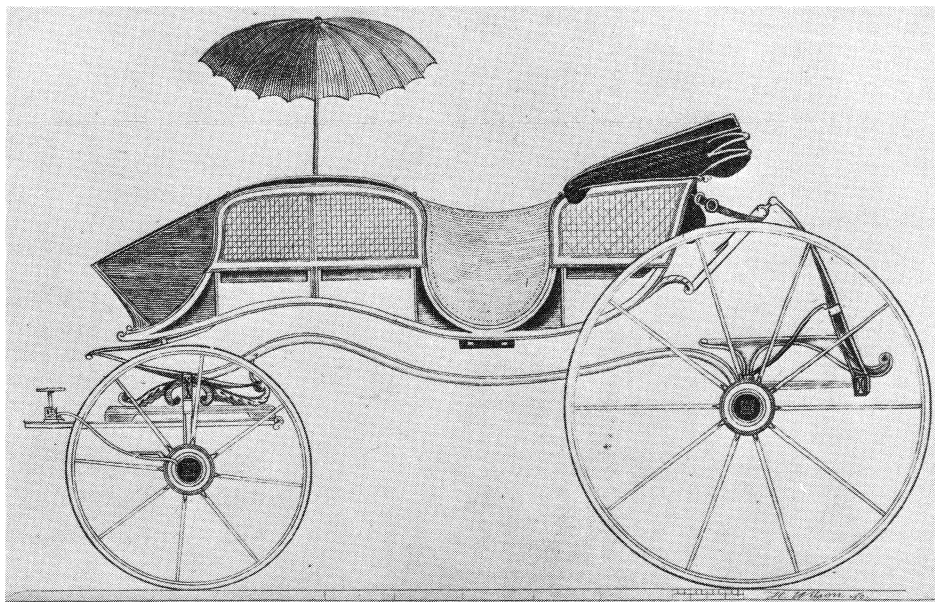
The French were the premier carriage designers in 18th century Europe until the Revolution destroyed their carriage industry. Prior to Felton's book the English designs were clumsy and ill-proportioned, now with his classic and elegant designs they began taking over as leaders in carriage building, establishing the English tradition of elegance and craftsmanship.

Some of the plates from the book were reprinted in color in *Felton's Carriages*, published by Hugh Evelyn, London 1962.

Membership Support

Thanks to all who renewed their membership in "Friends of NSL". If you have not done so, we urge you to so that the library can continue to grow in numbers of volumes and material and also in service by making the collection even more accessible and useful to sportsmen and scholars.

To date your support has made possible the indexing of *The American Turf Register and Sporting Magazine* (1829-1844) and *The American Farmer* (1819-1834). The indexing is nearing completion with plans to make it available in printed form. A survey of the books needing conservation and a schedule for such work is underway; a study to convert the card catalog to machine readable form and ways of increasing cooperation in collection development and services with other similar libraries and museums; the addition of 150 volumes in 1984-85; the acquisition of film, photographs, microfilm and prints to form the nucleus for an equestrian sports visual arts collection and assisting with the research for numerous books, articles and the media are some of the important and constructive programs you support through your NSL membership.



A Sociable. Plate XXXIX from Felton's *Treatise on Carriages and Harness* Vol. II, 1805.

"A Sociable is a phaeton with a double or treble body, and is so called from the number of persons it is meant to carry. They are intended for the pleasure of gentlemen to use in parks, on little excursions with their families, and are also convenient for conveying servants from one residence to another. . . It is intended for country use only in fine weather."

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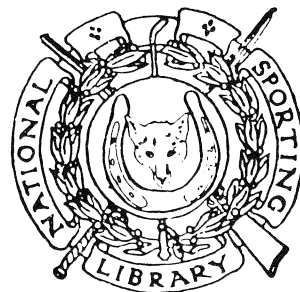
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